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OF THE WEEK**
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THE SHORTLIST



No, Somalis aren't sitting around mooching welfare, says census
at citypages.com

RICHARD TSONG-TAATARI

THE STAT SHEET

22,600

Reservations made in 2018 at Itasca State Park, Minnesota's most popular campgrounds.

\$9.86

Minnesota's new minimum wage, which comes out to less than \$21,000 a year for full-time work.

\$1.5 million

Cost of the U.S. Bank Stadium turf that must be replaced. Half of the money will come from taxpayers.

50th

Minnesota's ranking among states affected by the federal government shutdown, due to our shortage of federal jobs and contracts.

"Oh no! A congresswoman was once a teenager who had fun! Alert the Manufactured Outrage Brigade!"

Reader John Funk responds to "Let's watch Alexandria Ocasio-Cortez dance to Prince's 'Let's Go Crazy,'" at citypages.com.

SMART MONEY

THOUGH THE FEDERAL DEFICIT ROSE 17 percent in the last year alone, President Trump has inadvertently stumbled onto a way to pay it down. Welcome to the highly profitable world of probing corruption in his administration.

So far, special prosecutor Robert Mueller has filed more than 100 charges against 36 people. The investigation has cost \$25 million over 16 months. But the convicted have already forked over \$48 million in forfeitures and fines, which leaves Mueller approaching a 100 percent profit margin.

If his stock was traded on Wall Street, it would surely come with a "buy" rating.

POPULAR STORIES AT CITYPAGES.COM

Look at photos of
THIS MORNING'S DANG SUNRISE
over Minneapolis & St. Paul

No, Somalis in Minnesota **AREN'T SITTING AROUND MOOCHING**
welfare, says census

'HOLMES & WATSON' is on
another level of awful

Forbes predicts Minnesota will be
the next to **LEGALIZE WEED**

NORTHWEST ANGLE:
Should the U.S. give Minnesota's
lil tip o' land to Canada?

BROKEN WINTER

Is this the end of the cold as we know it?

“Is this it?” your friends from out of town keep asking. Is this muggy, foggy, snowless weather the infamous Minnesota winter?

You know it isn’t. Not even close.

December was one of the warmest in state history. Somewhere deep down, you’ve probably had the thought Minnesota DNR climatologist Kenny Blumenfeld describes: “Oh my gosh, this is it—this is the end of winter.”

Blumenfeld and fellow climatologist Pete Boulay have some cold comfort for you. Though our winters have been steadily warming for decades—we’re 5 degrees warmer on average than we were in 1970—it is not the end of winter. Climate change is certainly part of the problem, but you can also blame El Niño.

El Niño is a sloshy ribbon of warm water that sits around the equator. Like everything else in the Pacific, it gets pushed around by the waves, evaporating water

into the atmosphere.

This year, El Niño rambled unusually far north, which has pushed the jet stream—a coil of fast-flowing air currents—northward to the Canadian border. This carried balmy air right over Minnesota, resulting in our relatively tropical weather. We’ve had these spikes for centuries.

But these might be exceptional even for an El Niño year.

“It’s hard to tell how much of this [winter] is climate change, and how much is El Niño,” Boulay says. That’s something we won’t know until later, when the reality of our present becomes the datapoint of our future.

So if you’re fretting about never seeing winter again, don’t. A lot can change over the course of a season, and Boulay and



ANTHONY SOUFFLE

Blumenfeld agree that winter in Minnesota generally isn’t over until we’re all cold, wet, and sick of it. If you’re dying for a little dose, just head up north. Duluth has something like 13 inches of snow right now.

But do keep a little kernel of caution in the back of your mind. Winter is changing, and has been for years. Unless we do something about it, it will continue to slip away. —HANNAH JONES

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Facebook's killing journalism, and doesn't care



Mike Mullen

In 2016, the former editor of Britain's Guardian newspaper claimed that Facebook had essentially stolen more than \$25 million of that paper's ad revenue. In one year.

By "hosting" the Guardian's news "content" on its own app, Facebook was making money off Alan Rusbridger's journalists. That this revelation came from the man who broke the story that Facebook and other major telecom monoliths were allowing the government to spy on... everyone, was more than a little ironic.

Facebook and its fellow monopolists Google and Twitter—note: YouTube belongs to Google, and Instagram to Facebook—are finally facing scrutiny for a series of deadly sins. Among Facebook's: "Running a hugely popular worldwide website which has allowed extremist language to flourish in some countries while censoring mainstream speech in others," according to the New York Times.

What's an example of "mainstream speech"? How about a story highlighting Vikings tight end Kyle Rudolph's Hail Mary catch to keep the team's playoff hopes alive? City Pages wrote such a story recently, then attempted to "share" it.

Like most newspapers, City Pages has seen Facebook dramatically constrict its "reach" lately. Though 120,000 people follow our Facebook page, the company has decided that as few as 5 percent will see the stories they've signed up to read.

There's a reason for this. Facebook wants publishers and businesses to "boost" their

posts by paying to reach those people. In other words, the company has decided not to show your work... to people who signed up to see your work... unless you pay Facebook. Which is already making money off countless media outlets that essentially provide the platform with free content.

In this way, Facebook sucks media companies' blood on both ends. And we're not the only ones in its vise grip: Ask Summit Brewing, which is suffering the same fate. Ask any business with a Facebook account.

How does the company know what people want? Because Facebook knows everything. Because we told them.

Countless stories have been written about the impenetrable wall around Facebook's mysterious and oft-changing algorithm, which determines who sees what. When you hit the "post" button, is an employee deciding who it goes to? Are 20,000 employees? Is it a robot? Is it 20,000 robots? All that's known, really, is it helps if you pay the ransom.

When asked about all this, Facebook blinks out statements that could've come from an IBM mainframe: We love journalism, and our users, and are taking steps to improve the lives of all involved.

After Kyle Rudolph's play, City Pages tried a little experiment. What would happen if we accepted Facebook's terms and played its greedy game? An attempt was made to buy \$50 worth of a "boost" on the story.

Facebook said no. The offer was declined because City Pages' blog post "asks a direct question to, or makes an assumption about

a user's personal attributes." (The only assumption was that Vikes fans might be pumped.) That sort of post can, Facebook continued, "feel like an invasion of a person's privacy, which we strive to protect."

Please. The next time Facebook strives to "protect" your "privacy" will be the first. It's a data mine, and thrives on the collection of your habits and desires, which it also seems to obtain from other internet giants.

Ever notice how something you Google or buy from Amazon suddenly pops up as an advertisement in your Facebook feed? There's a reason for that. It has very little to do with "privacy," and a lot to do with those companies' valuations on Wall Street.

City Pages appealed Facebook's decision on the Rudolph story, informing the company that it was a newspaper, and this was a news story. (And a positive one!)

This appeal was declined within seconds. If the Guardian really did lose \$27 million in one year to Facebook, think how much the New York Times, Washington Post, and the Star Tribune are losing because Facebook is vacuuming up everyone's ad dollars.

Newspapers are dying left and right. Employees are losing their jobs or quitting before the executioner's ax is hoisted. No one outside the industry seems to care much, least of all Donald Trump and Mark Zuckerberg. They'll be happiest to see us go. Once papers die off, who's gonna write about all the terrible things they're doing?

Thomas Jefferson had a line that goes like this: "Were it left to me to decide

whether we should have a government without newspapers, or newspapers without a government, I should not hesitate a moment to prefer the latter."

Please remember that line, and quote it in conversation about the evils of "the media," those miserable people who work hard to bring information to the public, and are sometimes stifled by fake news, denials, flat-out lies, intimidation, and, in recent times, the dominating influence and kidnapping of authority by websites like Facebook.

The central message of that Rudolph story—the one Facebook refused to share—was: "Believe in Miracles." This, in a city that experienced a football "miracle" last year, and on Christmas Eve of all days. Millions of us were celebrating one miracle or another, and this seemed like a safe thing to say.

Facebook disagreed. Attempts to elicit the company's reasoning went nowhere. Somehow, the fact that Facebook won't answer a journalist's question about how and why it does what it does feels like the least surprising thing in this entire story.

Still, I stand by what I said. Believe in miracles. 

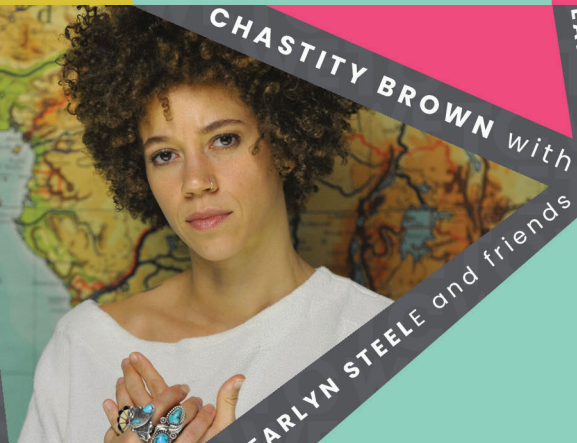
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GETTY

THE PREDATOR HUNTERS

Facebook-famous vigilantes are outing pedophiles across Minnesota

I. SNOW ANGELS

Days of unabated storms have transformed country roads into long white drifts. The wind sears, headlights blind. Southern Minnesota is buried under a foot of snow. Northern Minnesota is tundra.

It's the kind of night traversed only by desperate people, which is why Joshua Harwell has been stood up three times this evening.

Harwell is 29, stocky and deadpan, with a stubbled chin and a baseball cap pulled low over anxious brows. He's sit-

ting in an enormous SUV strapped with children's booster seats in an abandoned corner of the St. John's Hospital parking lot in Maplewood. As he scrolls furiously through half a dozen messaging screens, his face looks wan in the flicker of his phone.

Below the hilltop and across the street is a Freedom Valu gas station, where a 38-year-old man plans to meet a 15-year-old boy at 9 p.m. Harwell skims their chat logs. The man asks the boy what his favorite subject is in school, and describes a shower fantasy in intimate detail.

The boy is a fiction, a lure one of Harwell's volunteer "decoys" cast into the vir-

tual purgatory of teenage dating apps. The decoy didn't have to say much in response, aside from some naive-sounding affirmations and a smattering of emojis. In the course of their monthlong back and forth,

the decoy allegedly worked his presumed age into the conversation at least three times. Even so, the man proposed they meet.

As the minutes slip away, it becomes increasingly unlikely he'll show.

"Predator time," Harwell explains derisively.

Soon, a message beams over his two-way radio. Harwell's security guards have gone ahead to the next appointment, a 10 o'clock meetup at a Shell station just five

minutes down the street. They can see their target, a slovenly 50-year-old with a receding hairline and wire frame glasses, sitting in his car wearing a Twins windbreaker and pajama bottoms. His name is Mike—or so he told the decoy—and he brought his dog along to pick up what he thinks is a 14-year-old girl named Peyton.

Harwell fires up the engine and charges down the street, switching on Facebook Live.

Unaware of his impending confrontation, Mike texts the decoy that he's a few minutes away. The decoy responds she's inside, grabbing a hot cocoa. He climbs out of his car with the dog to take a lap around the station. Harwell approaches on foot.

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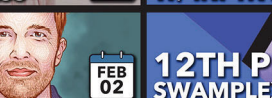
JAN 26



FEB 02



FEB 02



FEB 07



FEB 09



FEB 15



FEB 16



FEB 21



FEB 23



FEB 23



FEB 28



MAR 02



MAR 03



MAR 08



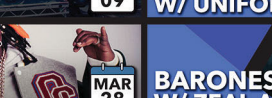
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"Hey Mike," Harwell calls. "I'm gonna let you know I'm not law enforcement. I'm recording for your safety as well as mine."

Two beefy security guys, Harwell's longtime partner Justin Linder and volunteer Jeff Johnson—the mayor-elect of Isanti—stand abreast. Mike's face turns red as he glances sideways at the glowering men.

"Don't worry about them," Harwell instructs. "Who are you here to meet tonight?"

Mike admits there's "probably a lot" wrong with meeting a young girl at 10 p.m. so they can go back to his house in Brooklyn Park. He was lonely and bored, he says. All he wanted to do was watch a *Harry Potter* movie.

"So what were your intentions?"

"Well, nothing sexual, I can tell ya that. Look, I'm divorced eight years. I've had sex with maybe six women in my life."

"So that's her fault?" Harwell's voice rises.

"I'm dumb. I'm dumb," Mike mutters, looking mournfully at his dog. "Oh no, you got a dumb daddy."

Harwell tells Mike he's going to turn everything, chat logs included, over to police. He hands him a card with information for sex therapy.

"Call 'em. You need to get some help. You need to quit talking to our children.... Find someone your own age. Get off the apps that are geared for teenagers, and leave our kids alone. Kick rocks. I'm done talking to you."

Mike stows his dog and drives away.

Thousands of spectators in Minnesota and around the country follow Harwell's livestream, offering reactions and congratulations in real time. As Harwell recaps the sting, fans demand he make good on an earlier promise to end the night on a snow dive.

With a cigarette dangling from his mouth, Harwell dutifully shuffles out to a waist-deep snow bank, throws up his hood, flips on his back, and performs a series of backstrokes.

"Kick rocks, predators!"

II. PREDATOR HUNTERS USA

Josh Harwell is not a cop, though he's always wanted to be one. He once enrolled in the University of Phoenix's online criminal justice program, but didn't finish.

Instead, he moonlights as a self-styled "predator hunter."

The rest of the two dozen members of the Predator Hunters USA team include security guards, researchers, and law enforcement liaisons. Decoys, adult men and women who look ambiguously young, lurk passively on teen apps like MeetMe, Skout, and Kik, awaiting unsolicited sexts

and dick pics. They're trained to repeatedly declare their presumed age in a variety of creative ways ("I can't wait until I get my driver's permit next month") and offer predators multiple chances to withdraw contact ("If you don't want to talk to me that's fine").

They're all volunteers, people with day jobs and families. Some bring the unmatched ardor of having been victims of exploitation as children.

For Decoy Darcy (who asked not to be named because she populates fake profiles with real selfies), working for Predator Hunters has become a self-restoring mission.

As a kid, she used to sneak onto the family computer at night and hang out in chatrooms, where she met a flirtatious man in his 40s. He sent her pictures and persuaded her to respond in kind. When her parents found out, they blocked her from the internet.

Nevertheless, that early exposure numbed her to age-blind sexual relationships, Darcy says. At 14 she started texting an 18-year-old man who eventually coaxed her into bed.

Her parents came to the rescue, pressing charges. According to court records, the man was convicted of criminal sexual assault, sentenced to 45 days in jail, and forced to register as a sex offender. He quickly moved elsewhere. Darcy had to grow up in a town rife with rumors of what she'd been through, and where her rapist's family and friends still lived.

Her parents couldn't understand why she'd let herself be taken advantage of.

"I went all throughout high school thinking that everything that happened to me, I deserved," she recalls.

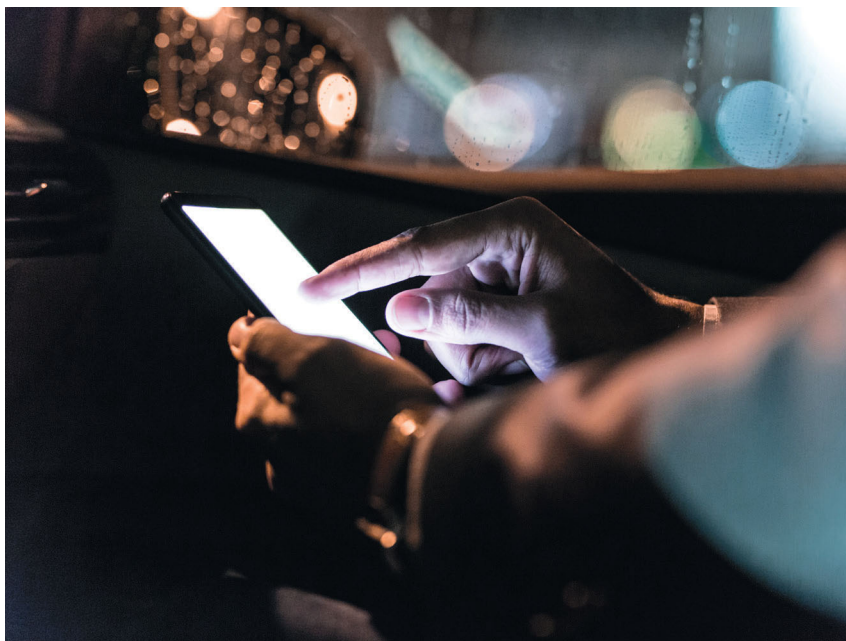
"I used to think sleeping with men who just wanted you was what I had to do. I could never say no, ever. That's just not a normal thing."

Three months ago, she stumbled upon the Facebook video of Harwell browbeating a man who'd been trying to meet a young girl in a Forest Lake nature preserve. Darcy says she'd never seen anyone stand up for a kid that way before. She was mesmerized.

Before long, she enlisted as a decoy. She tells men she's 14. Some suggest they go shopping or have a friendly sleepover, insisting she safeguard their important secret. Others are unapologetically lewd. She says she's been offered meth and child porn.

From the instant she wakes up in the morning to the moment she plugs in at night, and all throughout her shift at the Bethel-area gas station where she works, Darcy texts adults seeking relationships with children.

They don't have to get sexual. As long as an adult tries to meet up, Harwell will expose them. "Those guys are just as icky as the sexual talking ones," she says.



GETTY

Each confrontation in which a potential predator laments falling victim to a scam triggers the same self-blame she felt as a kid. In another way, the work replenishes her.

“It wasn’t until I actually started doing the decoying and training other people that my dad reached out to me and said he just never knew how to handle it when I was a kid.”

III. THE RISE OF PEDOPHILE BASHING

Predator Hunters USA is just three months old. Its Facebook video library is a chronicle of Josh Harwell’s stakeouts across Minnesota and the hordes of spectators who tune in during each episode—many with their own kids alongside—to keep him company during the uneventful hours he spends driving, smoking, and texting in anticipation of watching an alleged pedophile sweat and stutter on camera. Some of the most popular videos have scratched 100,000 views.

It’s the team’s relationship with their fans, borne out in Q&As in bars and restaurants, that has skyrocketed their popularity. At a recent meet-and-greet at the SkyZone indoor trampoline park in Blaine, Harwell and the mother of his children, Brittney Anderson, sparred with padded quarterstaffs in a pit of foam as a trickle of supporters sifted through merchandise spreads of \$42 yoga pants and \$7 bumper stickers stamped with Josh Harwell’s catchphrases: “Kick rocks!” and “Decoy call his phone!”

The group’s model is nothing new. More than a decade ago, the quasi-news program *To Catch a Predator* aired four seasons of internet creeps getting cornered in sting

houses peppered with hidden cameras and microphones. *Dateline NBC*’s Chris Hansen, with his studio-coiffed curls and pressed suit, made the men squirm before police hauled them off to jail. The confrontations oozed the kind of nervous energy that made for heart-pounding schadenfreude TV.

To Catch a Predator was canceled in 2008 after a Texas district attorney caught in one sting fatally shot himself as SWAT closed in on his house. The suspect’s sister sued NBC. Hansen never quite reprised his fame, but the anti-pedophile activist group that assisted as his decoys, Perverted-Justice, continued.

A plague of cavalier copycats exploded in the United Kingdom, inundating police with amateurishly packaged complaints. They contributed to countless arrests, yet occasionally entrapped, misidentified, or attacked innocents. They so irked the powers that be that police began to hunt certain hunters accused of jeopardizing due process.

Underscoring the movement is the premise that the police don’t effectively address child exploitation. These hunters intuitively suspect—buoyed by reels of news reports documenting judges handing down light sentences for serious crimes—that offenders are forever dodging full prosecution.

In the United States, the godfather of the vigilante movement is Shane Coyle, who starred on MTV’s *From G’s to Gents* a decade ago. Gifted with an uncanny ability to twist his voice into the sing-song peals of a cartoonishly obnoxious teenage girl, Coyle prank calls alleged predators before he dresses them down on his popular livestream channel.

He’s also a former drug addict who once served four years in prison for possession. During those rock-bottom years, Coyle still felt “chomos” ranked lower, even though they frequently served less time. He’s been

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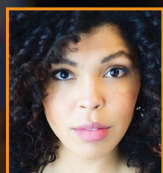
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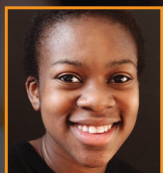
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storming around Tampa ever since his release a year and a half ago, performing some 80 stings.

None has led to prosecution, partly because a felon's testimony is unlikely to survive cross examination in any courtroom unscathed. Instead, Coyle says his fans embrace the unregulated service he provides by deputizing the desires of ordinary people—parents especially—to see pedophiles named and shamed.

Then came 28-year-old trucker Jesse Weeks of Idaho's *Hunted and Confronted*. Since July, his stings have led to a number of arrests across the country.

There's also Truckers Against Predators, which started about the same time. And Worldwide Predator Hunters from Edgerton, Wisconsin, whom the Wisconsin Attorney General's Office recently condemned for actions that "run the major risk of ruining evidence for a criminal prosecution."

"Wisconsin's been difficult," admits Worldwide's Valery Jessie. "They can't tell us to stop what we're doing because everything we're doing is legal, but they did tell us that for safety reasons we shouldn't be doing it."

Contrarily, Minnesota law enforcement has been more open-minded.

As Wisconsin hunters began crossing the border, the group would call local police ahead of each exposure. Both times Minnesota cops responded, charges were filed.

On October 23, Glencoe police surrounded 27-year-old David Venske of Winsted at a Cenex gas station after receiving sexual chat logs and a dick pic Venske allegedly sent to a fake 15-year-old girl.

Two weeks later, Maple Grove officers arrested 37-year-old Riley Hoefs of Rochester after he led cops on a short car chase through a parking lot and crashed into a concrete barrier on Weaver Lake Road. Hoefs is accused of sending a decoy child pornography.

But just because vigilantes ask for backup doesn't mean it's a given, says Maple Grove Capt. Adam Lindquist.

He likens their uneasy relationship to the civil arena of repossessions. A repo company might want a cop to stand by while it tows a car from somebody who defaulted on a loan, but cops can't be certain if a clerical error, an autopay bug, or a myriad of misunderstandings might reveal an innocent explanation.

"We have to follow something called the rules of criminal procedure," Lindquist says. "We're not just going to jump on the bust and say, 'We're here.'"

Still, there's value in making the internet all that more uninhabitable for aspiring child abusers, he says.

"For predators out there, it certainly should alarm them that the potential of being caught one way or the other is much higher."

Harwell began volunteering for Wisconsin's Worldwide Predator Hunters, and in October exposed a man in Stacy. But somehow, the group misidentified the predator and falsely accused an innocent man. His family allegedly received death threats. Harwell and Worldwide's founders accuse each other of failing to fact-check.

Afterward, Harwell struck out on his own to create the Minnesota-centric Predator Hunters USA, which is based in Forest Lake. Unlike other groups, Predator Hunters does not alert police prior to exposures.

V. COPS AND HUNTERS

In mid-October, Pine County Attorney Reese Frederickson learned about the newly formed Predator Hunters USA. A co-worker showed him the page, thinking the prosecutor would appreciate the entertainment value of watching Joshua Harwell chain-smoke and smash Monster energy drinks.

As the prosecutor watched a sting unfold one day, he suddenly recognized Pine City's Main Street storefronts flashing by in the background.

Suspecting plenty of his constituents were likewise glued to Facebook, Frederickson decided to give the sheriff a head's-up.

Harwell's target that day was 53-year-old Randy McCray of Isanti. The two collided in a picnic pavilion at

Robinson Park, where McCray was expecting a 10th-grader named Briana.

"I'm glad you put me in this predicament. I'm learning," McCray told Harwell.

Two days later, McCray called the sheriff's office to report having been "scammed." According to the subsequent criminal complaint, McCray admitted everything—sexting a presumed 15-year-old girl, sending her a photo of his penis, and driving half an hour to meet her during school hours.

It was enough to warrant charges of sexual solicitation of a minor. So far, it's the only Predator Hunters USA exposure that has led to prosecution.

Anti-vigilante critics like the National Center for Missing and Exploited Children believe that broadcasting stings could

Underscoring
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the police don't
effectively address
child exploitation.

teach predators how to better conceal their identities, but the prosecutor doesn't think that objection holds water. Especially when every Super Bowl kicks off with county attorneys holding press conferences about netting prospective johns in undercover stings.

"The cat's out of the bag on how these things are done," Frederickson says. "It's been that way for years."

The Forest Lake Police Department also crossed paths with Predator Hunters in its early days. Harwell once met with a detective to discuss "evidence"—video feeds of his confrontations, Chief Rick Peterson says.

The detective warned Harwell that amateur busts could undermine ongoing investigations. Should they expose a predator before establishing necessary criminal elements, police wouldn't be able to make an arrest, giving suspects the chance to wipe their hard drives and skip town. The chief says he hasn't heard from the hunters since.

"I am concerned on how they coordinate their 'sting operations' for two reasons," the chief wrote in a stern statement. "I am unsure if it would ever hold up in a court of law and, secondly, they could potentially become very dangerous for all those involved."

Predator Hunters boasts that it has the support of all police departments. In reality, law enforcement's reactions run the gamut from bemused to squeamish to tacitly indulgent.

The Anoka County Sheriff's office is slowly digesting six cases presented by hunters.

Lt. Dan Douglas, a 17-year sex crimes detective, walks a fine line of neither denouncing nor encouraging them. While he's somewhat tortured by the ethical entanglements that untrained investigations pose, the sheer number of adult men willing to engage in sex talk with minors can't be overstated, he says.

"It's frightening, continues to shock the conscience," Douglas says. "I'm glad that it's publicly streamed and that it's there, it's visible, and that they're not hiding behind anything and dumping shoddy, poorly collected evidence at our desk weeks later."

When Minnesota's county attorneys assembled for their annual conference on December 6, many had received Predator Hunters cases. Questions abounded.

"When these cases would be presented by this citizen group, there were significant evidentiary issues that made it very difficult to prosecute these cases," says Robert Small, director of the Minnesota County Attorneys Association and a former judge. For example, some of their screen shots are nonconsecutive and incomplete.

Hennepin County took the lead, proposing a guiding policy it adopted November 21. It states that prosecutors will not begin

to entertain cases based on private stings unless they occur at a time and place of law enforcement's choosing, with cops on hand.

VI. YOUR HOST, HUNTER JOSH

Josh Harwell comes down with pneumonia in early December. Wearing a nasal cannula and hospital gown, he signs on to Facebook Live from a hospital bed, singing, "Can't stop us, won't stop us."

He's getting antibiotics and fluids on drip. His fingers fly as he texts. Assuring fans he would never smoke inside a hospital, he promptly sneaks out, IV stand in tow, to have a cigarette and FaceTime guest star Jesse Weeks of Hunted and Confronted.

"We're trying to do a bust, but it would have to be a bust at the hospital," Harwell jokes.

The day after, he's back in the driver's seat, head bopping, finger wagging to Mariah Carey ("Why you so obsessed with me?") while sporting an enormous green Grinch mask he once wore throughout the course of an exposure.

"What up, haterrrrs! You still got me on your mind, don't cha!"

The following week, Harwell films a Q&A using a noir filter complete with gangster shades and fedora. As "Mob Boss MN HunterJosh," he calls his customary can of Monster a glass of whiskey as he reminds viewers that posting a suspect's home or work address leads to banishment.

People seem to watch precisely because Harwell inhabits the gray area between cop and cam star, where he abides no government regulation or network rule. Episodes are live, unadulterated, and commercial-free. Fan service is an inextricable element of the show, unabashed dad humor the inevitable consequence.

He advances on his targets brimming with barely contained disgust, a conduit for thousands of brigading viewers.

Unlike law enforcement, Harwell declines to share chat logs with the public. He doesn't provide evidence of how donations are spent. On Facebook he's claimed he and his security attend busts armed, but they deny it in interviews. He demands control over news coverage. He insists his word is fact.

In his downtime, Harwell gives away hoodies and T-shirts, rails against "keyboard warriors," and wishes faithful viewers happy birthday. Critics complain about negative feedback getting scrubbed from the page, leaving the curated illusion of near-universal admiration, but fans don't seem to mind. Even if the stings don't lead to criminal charges, the likes keep rolling in. ☐

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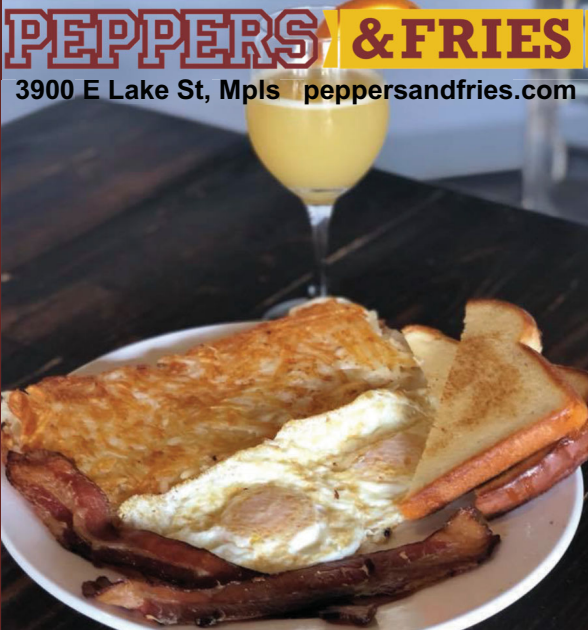



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BY EMILY CASSEL

LIQUORED UPDATE

In November, neighborhood restaurants finally won the right to sell hard alcohol. So... why aren't they?

It was like Rock the Vote, but for alcohol. On the Rocks the Vote, if you will. In the weeks leading up to November's midterm elections, dozens of Minneapolis restaurants—from Tiny Diner to Kyatchi to Broders' Pasta Bar—suddenly started encouraging people to get to the polls.

Food and drink heavyweights like Revival's Nick Rancone and Thomas Boemer, Jamie Malone at Grand Café, and Kim Bartmann were tweeting, Facebook-ing, even filming videos begging people to cast their vote. Where once there were photos of brunch, now there were polling place finders.

Many of these restaurants were members of Citizens for a Modern Minneapolis, a group that wanted residents to vote yes on ballot question No. 1. If passed, the measure would remove a section of the city charter giving the state Legislature (and not the city) control over liquor license applications for restaurants in large chunks of Minneapolis (those located outside a seven-acre area around commercially zoned businesses). Essentially, the amendment would make it way easier for neighborhood restaurants to serve hard liquor instead of being limited to beer and wine.

The measure passed with ease; a whopping 72 percent of thirsty Minneapolisians sided with restaurant owners. And those voters were more than ready to toast to their victory.

"We had so many people, the week after the election, coming in and being like, 'All right, where are my cocktails?'" says Lowbrow owner Heather Bray.

"We've had some people like that too," adds Sam Peterson, owner of Kyatchi. "Walking in: 'Hey, you all serve hard liquor now?'"

The bad news for folks looking to wash down their Yakisoba Dog with a Japanese whiskey drink is that two months after the measure passed, Peterson still has to tell them no. For his restaurant, and the Lowbrow, and the 70-ish others that were bound to a less-boozy existence by the seven-acre rule, that'll be the answer for a few more weeks at least.

It's not that owners are dragging their feet. "I have been working on this since the day after the vote," Red Wagon Pizza chef-owner Peter Campbell says.

The issue is that the yes vote didn't flip a switch giving everyone in town the right to serve stronger stuff. Ward 13 Council-



Lowbrow owner Heather Bray

WHITNEY WALTER

woman Linea Palmisano explains that first there was the matter of removing the necessary language from the charter. It wasn't until the new version went into effect on December 7 that restaurants were able to submit applications.

According to Steven Brown, owner of Tilia and St. Genevieve, the city has been relaxed and helpful about the whole thing. They hosted open meetings, took questions and comments from restaurants into account. The policy work on the ordinance happened in collaboration with restaurants and took place before the election, in part to make sure there was no gap between the two versions, and "in part to give confidence to voters that this would be handled differently than beer and wine, that there will still be all the checks and balances in place to make sure that our restaurants are good neighbors," Palmisano says.

Perhaps as a result, applications started rolling in almost as soon as the new language went into effect.

"We're talking Prohibition-era ordinances that are still impacting these businesses," the councilwoman chuckles. "I understand why they're excited."

For some, though, it's not a simple matter of getting your paperwork in; at the Lowbrow, Bray says that's the least of their

worries. While she's anxious to start serving, she hasn't yet submitted an application on account of updates the restaurant needs first: "We have to make a bar that was never made to accommodate a cocktail menu into a bar that can accommodate a cocktail menu. I would say that the biggest hurdle to us getting to the point where we're offering our cocktail menu is retrofitting our bar."

For spots where it's been beer, wine, and cider only, there are new practical and logistical matters to consider. Where do all these bottles go? What about the work stations? How do you create a space that's welcoming and functional?

Then, of course, you have to actually go about creating a drink list. Which might be simple if you're sticking to the classic "and" drinks: whiskey and cokes, gin and tonics, seven and sevens—but quickly gets complicated if you plan to have a more involved cocktail program. What will your drinks say about you? In Brown's words: "Are you going to be like the Monte Carlo, where you've got a wall of whiskey and 400 drinks, or be like Marvel Bar? Or are you going to be something in between?"

Oh, and those folks behind the stick who have been handling the taps thus far? They'll need a whole new skill set now, too. Bray and Brown say that they

feel lucky, because most of their bar staff already has experience in mixed drinks, but there are plenty of places where that isn't going to be the case. That means hiring new folks to tend bar or, more likely, taking time to train existing employees—no one wants to displace their longtime drink-slingers. "I think a lot of people are going to have a tough hill to climb in terms of getting their bartenders up to speed," Bray says.

And after that, there are a few final obstacles to clear: insurance requirements, alcohol awareness training.

By the time you've paid the fees associated with the application, re-trained bartenders or hired new ones, attended to the seemingly simple matter of buying a bunch of booze in bulk... well, it's certainly not the \$10,000 to \$20,000, year-and-a-half-long process Citizens for a Modern Minneapolis says it was to lobby the state Legislature, but it's not nothing, either.

"It's a commitment in terms of capital, and for a lot of mom-and-pop places... that's a considerable question," Brown notes. "Can we spend that much money at one time?" It's why he says you shouldn't expect everyone will go for it—especially not right away.

Still, it's an investment many are willing to make, and for those who hashtagged, filmed videos, or posted a polite ask on Instagram, the process is underway. Palmisano says a number of applications will be heard during the first week of the legislative session this month. Brown's already submitted Tilia's; he plans to put St. Genevieve's through soon. Peterson says he'll apply within the first few weeks of January. And since Kyatchi's St. Paul location already has a full cocktail program, one they plan to mirror in south Minneapolis, the turnaround should be quick.

Fairly quick, at least. Peterson was told he shouldn't expect to serve hard alcohol until about March, as the approval window can be roughly 60 days. (Palmisano says it's probably not so dire, estimating that the first wave of newly minted cocktail restaurants will arrive by the end of January.)

Even over at the Lowbrow, where the process requires a little more finagling, an optimistic Bray hopes she'll finally start sliding mixed drinks across the bar by spring.

"I am so tired of getting that stare from people at brunch when they ask for a Bloody Mary, and I have to explain that a sake Bloody is just as good, too," she laughs. "I really can't wait to pour vodka into those Bloody Marys." ☑

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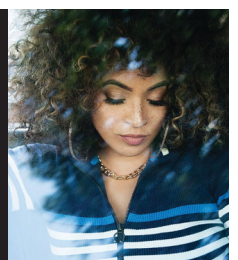
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A LIST

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WEDNESDAY 1.9

COMEDY

KURT BRAUNOHLER

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You might have heard comedian Kurt Braunohler on *This American Life*, where he told the story of how he and his former girlfriend introduced the Amish concept of rumspringa into their relationship. Basically, they took a month off from their 13-year monogamous relationship and dated other people. Well, more than dated. “I’m not particularly fascinated with Amish culture,” he explains, “I just liked that concept as it applied to my relationship and that period in my life.” Braunohler later married someone else. On their second date, his now-wife came to see the show he had created about the rumspringa experiment. “She thought it was weird that it was our second date.” Braunohler hadn’t planned it that way, though. She just came out to watch him perform. “She showed up and said, ‘This is just all about you fucking a bunch of people.’” If you also happened to catch him on late-night TV, he insists those appearances aren’t indicative of his full live show. “I don’t think I’ve had a late-night set yet that sums up what it’s like to see me live. I’ve had a few so far, and I think maybe on the next one I’ll nail it.” 18+. 8 p.m. Wednesday through Saturday; 10:30 p.m. Friday and Saturday. \$15-\$18. 708 N. First St., Minneapolis; 612-338-6393. **Through Saturday —P.F. WILSON**

THURSDAY 1.10

ART/GALLERY

SPIT SHADE 2: BABES, BEASTS AND BOTANICALS

GAMUT GALLERY

Many tattoo artists are passionate about their work, whether they’re creating on canvas or on skin. This Thursday, you’ll be able to see what these artistic folks are making when they aren’t designing things like chest pieces and sleeves. Minneapolis tattoo artists Lindsee “Bee” Boyer and Jessi Lawson



Artist Jodi Reeb takes a moment to look at things from a bee’s perspective at the Arboretum.

JODI REEB, INCANDESCENCE

are the curators for this year’s show, now in its second year, and they have selected 50 different artists who ink tattoos as well as working in acrylics, watercolors, and oil paint. The event might whet your appetite for the Minneapolis Tattoo Arts Convention, happening nearby this weekend, where you can see these artists working in their other medium. There will be an opening reception from 7 to 11 p.m. Thursday, January 10, featuring music by BAARD. \$10. 717 S. 10th St., Minneapolis; 612-367-4327. **Through Saturday —JESSICA ARMBRUSTER**

FRIDAY 1.11

FESTIVAL

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HYATT REGENCY MINNEAPOLIS

This weekend, the Twin Cities hosts an ink party at the 10th annual Minneapolis Tattoo Convention. For

the next three days, revelers will be able to immerse themselves in the world of body art—and art in general. Things kick off Thursday with an art show at Gamut Gallery (see above) showcasing artwork from tattoo artists. Things move to the Hyatt Regency on Friday for an expo boasting a variety of happenings. Tattoo enthusiasts will be able to check out portfolios and possibly schedule a session with artists from around the nation. There will be live entertainment from contortionists, burlesque performers, daredevils, and fans of body-mod suspension. Tattoo contests run the duration of the festival, and highlight the wide variety of styles available these days, such as hyperrealistic portraits, blackwork, and stick and poke. Check out the full schedule at villainarts.com. 2 p.m. to midnight Friday; 11 a.m. to midnight Saturday; 11 a.m. to 8 p.m. Sunday. \$20; \$40 three-day pass; children under 12 are free. 1300

Nicollet Mall, Minneapolis. **Through Sunday —JESSICA ARMBRUSTER**

ART/GALLERY

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Crystalline and evocative as the hoarfrost we’ve experienced lately, the work of Portland artist Hannah Piper Burns invites viewers to dive into a technological experience that ignites the physical and sensorial. Meanwhile, Ryan Fontaine’s vibrantly askew blends of representation and abstraction tilt perception into the realms of the surreal. Together, these two offer an essential jolt at a time when we’re all too prone to sensory deprivation. There will be an opening reception for both shows on Friday, January 11, from 7 to 10 p.m. 2222 ½ E. 35th St., Minneapolis. **Through February 10 —CAMILLE LEFEVRE**

CONTINUED ON PAGE 20 ►

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JANIS: A TRIBUTE TO
THE LIFE & MUSIC OF
JANIS JOPLIN
WITH REED GRIMM, MAE SIMPSON

JAN 25
NONAME
ROOM 25
WITH ELTON

JAN 26
89.3 THE CURRENT AND CITY PAGES PRESENT
THE LEMON TWIGS
WITH JACKIE COHEN

JAN 29
MIKE STUD
THE FINAL MIKE STUD TOUR

FEB 01
THE DEVIL
MAKES THREE
WITH LOST DOG STREET BAND

FEB 02
89.3 THE CURRENT PRESENTS
P.O.S
NEVER BETTER
10 YEAR ANNIVERSARY TOUR
WITH KITTEN FOREVER, MARGRET

FEB 07
LP
Heart To Mouth Tour 2019
WITH YOKE LORE

FEB 08
CHERUB
WITH MOSIE

FEB 09
GUSTER
The Look Alive World Tour of
Most of America & Parts of
Southern Canada
WITH HENRY JAMISON

FEB 14
HEART BONES
Do the Songs of Dirty Dancing
WITH THE SUFFERS

FEB 15
MANDOLIN ORANGE
WITH MAPACHE

FEB 16
89.3 THE CURRENT PRESENTS
SHARON VAN ETEN
REMINDE ME TOMORROW TOUR
WITH NILÜFER YANYA

FEB 17
WATSKY
COMPLAINT TOUR

FEB 21
COLTER WALL

FEB 23
ROYAL TRUX
WITH WOLF EYES

FEB 24
GO 95.3 PRESENTS
ACTION BRONSON
WHITE BRONCO TOUR
WITH ROC MARCIANO,
MEYHEM LAUREN

FEB 27
AURORA
WITH TALOS

FEB 28
89.3 THE CURRENT PRESENTS
JOHN MAUS

MAR 01
89.3 THE CURRENT PRESENTS
I'M WITH HER
WINTER TOUR 2019
WITH MIPSO

MAR 02
MARDI GRAS IN MPLS FT.
COWBOY MOUTH
AND
DRIVIN' N CRYIN'

MAR 03
GO 96.3 PRESENTS
ANDREW MCMAHON
IN THE WILDERNESS
UPSIDE DOWN FLOWERS TOUR
WITH FLOR, GRIZFOLK

MAR 06
JACOB BANKS

MAR 09
MIKE DOUGHTY
plays Soul Coughing's Ruby
Vroom 25th Anniversary Tour
WITH WHEATUS

MAR 12
JUNGLE
WITH HOUSES

MAR 20
BIG WILD
Superdream Tour
WITH ROBOTAKI, MILD MINDS

MAR 25
UNCLE ACID & THE
DEADBEATS and
GRAVEYARD
Peace Across The Wasteland Tour
WITH DEMOB HAPPY

MAR 29
JESS GLYNNE

MAR 30
TREVOR HALL
The Moon Sun Tour
WITH DIRTWIRE

APR 11
STICK FIGURE
On the Rocks Tour
WITH THE MOVEMENT,
THE ELOVATORS

APR 25
93X PRESENTS
RIVAL SONS
WITH THE SHEEPDOGS

APR 27 & 28
TAKING BACK
SUNDAY
WITH THE MAINE

MAY 12
89.3 THE CURRENT PRESENTS
THE DANDY
WARHOLS
25th Anniversary Tour

PALACE THEATRE UP NEXT

FEB 05
INTERPOL
W/ SUNFLOWER BEAN

FEB 12
RAINBOW KITTEN SURPRISE
W/ MT. JOY

FEB 22
BIG HEAD TODD
AND THE MONSTERS
W/ BLUE WATER HIGHWAY BAND

FEB 23
BEIRUT
W/ HELADO NEGRO

FEB 24
YOUNG THE GIANT
MIRROR MASTER TOUR
W/ SURE SURE

MAR 04
JAMES BLAKE

MAR 09
THE REVIVALISTS
Take Good Care Tour

MAR 16
VINCE STAPLES:
SMILE, YOU'RE ON CAMERA
W/ JPEGMAFIA

MAR 23
ST. PAUL &
THE BROKEN BONES
W/ MICHAEL NAU (COTTON JONES)

MAR 29
JENNY LEWIS
ON THE LINE TOUR 2019

FINE LINE UP NEXT

IN MOTION
W/ DJ MICHEL BE, DJ LADY EM,
queenDUIN, TaliaKnight
FRIDAY, JANUARY 11

TC PRESENTS PRESENTS
FUNTCASE
W/ SweetTooth, Big N Slim
SATURDAY, JANUARY 12

KONGOS
1929 Tour
W/ FITNESS
MONDAY, JANUARY 21

MAR 02
MARDI GRAS IN MPLS FT.
COWBOY MOUTH
AND
DRIVIN' N CRYIN'

MONDO GENERATOR
W/ RED DESERT, BUSEY
THURSDAY, JANUARY 10

DAN TEDESCO (TOM PETTY
WILDFLOWERS TRIBUTE + STARIN' AT A
GREEN LIGHT 10 YEAR ANNIVERSARY)
and **CHRIS DAVIES**
(7th ALBUM RELEASE SHOW)
FRIDAY, JANUARY 11

RINGOUT!
SONGS IN A WALKING TEMPO
RELEASE SHOW
W/ ANNIE AND THE BANG BANG,
BEEBE GALINI, AHM
SATURDAY, JANUARY 12

CHARLIE PARR
JANUARY 2019 SUNDAY RESIDENCY
W/ AMANDA STANDALONE
SUNDAY, JANUARY 13

MØ
FOREVER NEVERLAND
WORLD TOUR: CHAPTER 2
W/ ABRA
SATURDAY, JANUARY 26

SPAFFORD
WEDNESDAY, JANUARY 30

EMILY KING
THURSDAY, JANUARY 31

THE CACTUS BLOSSOMS
RESIDENCY
W/ ALPHA CONSUMER
MONDAY, JANUARY 14

ANDREW BRODER & 370030
A Residency at the End of the World
W/ MARIJUANA DEATHSQUADS,
GULLY BOYS, SOPHIA ERIS, DJ KEEZY,
NAEEM (DJ SET)
WEDNESDAY, JANUARY 16

THE LIL SMOKIES
W/ MICHIGAN RATTLERS
THURSDAY, JANUARY 17

AN EVENING WITH
THE JULIAN LAGE TRIO
FRIDAY, JANUARY 18

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FEAT. CLOUD CULT, J.S. ONDARA, ANNIE MACK, AND PORCUPINE
ON JANUARY 19
FIRST AVENUE \$22 / 7PM DOORS / 18+

7TH ST ENTRY UP NEXT

ODD DAUGHTERS
W/ LAVENDER DAUGHTER,
PONG FLOWER
WEDNESDAY, JANUARY 9

KALEEM THE DREAM
Night of the Assassins
W/ DESTINY ROBERTS, AUBREY KING,
TOMORROW GENIUS, AND MORE
THURSDAY, JANUARY 10

SEAN ANONYMOUS
BIRTHDAY SHOW FT.
SEAN ANONYMOUS
& DJ NAME
W/ GREG GREASE,
LADY MIDNIGHT, AND MORE
FRIDAY, JANUARY 11

MAGIC CITY HIPPIES
W/ FUTURE GENERATIONS
SATURDAY, JANUARY 12

MAV'S
ALBUM RELEASE SHOW
W/ HARD R, SEED BROWN,
TAY THE AIR NOMAD,
AND MORE
SUNDAY, JANUARY 13

THE VON TRAMPS,
THEYSELF,
OF THE ORCHARD,
STAIN THE MIND
MONDAY, JANUARY 14

LAURA GIBSON
W/ STELTH ULVANG (OF THE
LUMINEERS AND DOVEKINS)
TUESDAY, JANUARY 15

SPORTS
W/ C. KOSTRA
THURSDAY, JANUARY 17

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A-LIST

FRIDAY

FESTIVAL/THEATER

OUT THERE 2019

WALKER ART CENTER

To shock you out of a seasonal depression, there's nothing better than some wonderfully weird art, especially the kind that generates a mental workout. That's what the Walker Art Center's been bringing to Minneapolis for over three decades now with Out There: an annual month-long festival of adventurous performance art from around the world. The event's international aspect is particularly salient this year, as curator Philip Bither assembles five transnational groups presenting work that responds to life-changing events like nuclear accidents (Berlin's *Zvizdal*, about an elderly couple who refuse to leave Chernobyl) and war (Lola Arias' *Minefield*, with veterans from both sides of the 1982 Falklands/Malvinas War revisiting the conflict). Rabih Mroué, a Lebanese artist familiar to Out There regulars, opens this year's festival with a world-premiere performance, *Borborygmus*, coinciding with the opening of his first U.S.-based gallery installation. In *JACK &*, Kaneza Schaal and her collaborators explore the toll of prison time and the complicated feelings that accompany release. Showtimes vary, check online at www.walkerartcenter.org to reserve a seat. 1750 Hennepin Ave. S., Minneapolis; 612-375-7600. **Through February 2** —JAY GABLER



COURTESY OF THE ARTIST, RABIH MROUÉ

CONTINUED FROM FRIDAY ►

THEATER

THESE SHINING LIVES

THEATRE IN THE ROUND PLAYERS

These Shining Lives examines the dangers that can take root in societies that deprive workers of any voice in their own safety. Using historical events as a foundation, this 1920s-set drama from playwright Melanie Marnich follows four women tasked with applying numbers on watch faces with a radium-based paint for the Radium Dial Company. In order to obtain the desired level of detailing, the women were instructed to routinely lick the points of their paint brushes, an action that, despite company reassurances, led to hazardous amounts of toxic chemicals being ingested. Presented by Theatre in the Round Players, *These Shining Lives* draws attention to the often overlooked account of these workers' struggle to obtain justice, which paved the way for greater protections for the entire workforce. 7:30 p.m. Fridays and Saturdays; 2 p.m. Sundays. \$22. 245 Cedar Ave. S., Minneapolis; 612-333-3010. **Through February 3** —BRAD RICHASON

SATURDAY 1.12

DANCE

ROSY SIMAS DANSE: WEAWE

ORDWAY CENTER FOR THE ARTS

At a rehearsal of *Weawe*, choreographer Rosy Simas asked visitors to close our eyes while the thick sound of crashing waves flooded our senses. When we opened our eyes, we saw five performers "washed up" on the stage. Of different races, physical bearing, movement styles, and genders specific and non, they filled the space with meditative inquisitiveness as they reacted to one another, negotiated shared areas, and expressed choreographic personalities. It was a subtle and grounded weaving together of distinct characters with a sense of equality. Simas (who is Seneca, Heron Clan) and her diverse Native/Indigenous/POC collaborators created the work from stories and experiences gleaned during residencies, workshops, classes, and open rehearsals. Composed of cultural storytelling, film, quadrasonic sound, and movement, the piece wraps the audience in a singular, shared experience of

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Artwork: Ta-Coumba Aiken, *Mother Spirit* (detail), 1996.
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the MINNESOTA MUSEUM of AMERICAN ART

Rosy Simas weaves many things together at the Ordway.



DOUGLAS BEASLEY PHOTOGRAPHY

indigenous feminist sensibility. 7:30 p.m. \$22-\$37. 345 Washington St., St. Paul; 651-224-4222. —**CAMILLE LEFEVRE**

BARHOPPING WINTER LUAU

BENT BREWSTILLERY

This Saturday, you can take a staycation to Roseville for a trip to “Hawaii” that will only set you back a few bucks and a few hours. Bent Brewstillery will turn their taproom into a winter luau, offering a bit of sunshine in their space, regardless of what is happening outside. They’ll be serving up true island eats at this party, which means you should expect treats showcasing SPAM, a product made in Minnesota and beloved by Hawaiians. This will include a King’s Hawaiian spam sandwich and something dubbed “SPAM-aroni and cheese.” No worries if the notorious canned meat isn’t your thing; there will also be kalua pork, mango slaw, and pineapple on the grill. Tiki-style drinks will flow freely at the bar, and beer specials will abound all day. Noon to midnight. Free. 1744 Terrace Dr., Roseville; 844-879-2368. —**JESSICA ARMBRUSTER**

ART/GALLERY

A DIFFERENT VIEW

UNIVERSITY OF MINNESOTA
LANDSCAPE ARBORETUM

Jodi Reeb often works with encaustic (beeswax) to create her paintings and sculptures. When she received a 2018 Artist’s Initiative Grant through the Minnesota State Arts Board, she decided to head out to the Minnesota Landscape Arboretum to look at native flora from the bee’s perspective. Her goal was to better understand the relationship between pollinators and their food, and to immerse herself in the beauty of the plants they—and we—need to sustain life. The result is a new series of works with an ephemeral aesthetic. Combining photography,

paint, beeswax, and tissue, the collage-like pieces invite viewers into the rich detail inherent in vast landscapes. There will be an opening reception from 1:30 to 3:30 p.m. Saturday, January 12, and a free monotype workshop taught by the artist at 1:30 p.m. on Saturday, February 9. Free. 3675 Arboretum Dr., Chaska; 952-443-1400. **Through March 11** —**CAMILLE LEFEVRE**

THEATER

XTREME THEATRE SMACKDOWN

STEPPINGSTONE THEATRE

Some plays take years to write, stage, and perform. Meanwhile, the six short works at Xtreme Theatre Smackdown have all been created in 24 hours. The talented folks at Theatre Unbound, a production company that showcases women theater artists, will once again be challenging themselves to flashes of brilliance (or at least high entertainment). Their journey begins on Friday, as groups rush to write, block, memorize lines, find props, and pull together something that generally appears to be theater by Saturday night. Audiences’ only challenge should be getting to SteppingStone, where they will be treated to shorts aimed at amusing, provoking thought, or just having fun. 8 p.m. \$18-\$22. 55 Victoria St. N., St. Paul; 651-225-9265. —**JESSICA ARMBRUSTER**

THEATER

THE GREAT LEAP

GUTHRIE THEATER

Although many Americans didn’t think of China as a basketball powerhouse until Yao Ming joined the Houston Rockets in 2002, the world’s most populous country has been playing roundball since the 19th century. Lauren Yee’s 2018 play *The Great Leap* was inspired by a trip her father took to China as a member of a club team in the ’80s. In the play, an American

CONTINUED ON PAGE 22 ►

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A-LIST



Post-apocalypse
 politics at the Jungle

IMAGE COURTESY JUNGLE THEATER

CONTINUED FROM SATURDAY ►

college team arrives for an exhibition game in the era of the Tiananmen Square protests. Elements of a classic sports story (the gritty, aging coach, the questing young player) unfold in a turbulent setting—and what basketball story would be complete without an ending that comes down to the final buzzer? Director Desdemona Chiang helms the Guthrie's production of Yee's comic drama, aiming for nothing but net as her production takes the court on the McGuire Proscenium Stage. "What Lauren's play does so beautifully," she says, "is captures the larger tension between the U.S. and China during the '80s and distills it into personal relationships. We're able to read larger concerns, and larger consequences, based on the actions of individual people." 7:30 p.m. Tuesdays through Saturdays; 1 p.m. Saturdays and Sundays; 7 p.m. Sundays. \$29-\$78. 818 S. 2nd St., Minneapolis; 612-377-2224. **Through February 10 —JAY GABLER**

THEATER

THE CHILDREN

JUNGLE THEATER

A routine existence seems to have been re-established post-apocalypse in contemporary playwright Lucy Kirkwood's disturbing dystopian drama *The Children*. The event that triggered a nuclear meltdown is nearly four decades past. Two married survivors, both former physicists at the plant that leaked doomsday levels of radioactive matter into the atmosphere, have settled into what passes for domestic contentment. But the play's mounting distress comes not from the immediacy of ecological disaster but from the delayed repercussions that arise in the form of an ex-colleague showing

up at their remote cottage after a 38-year absence. Though their visitor's true motivation isn't immediately apparent, a sense of dread permeates the estranged reunion, escalating with an intensity that will have audiences hanging onto every curious phrase and gesture. Anxiously examining *The Children's* provocative suggestions on complacency and complicity, the Jungle Theater production offers a formidable trio of actors (Laila Robins, Linda Kelsey, and Stephen Yoakam) under the direction of Casey Stangl. 7:30 p.m. Tuesdays through Sundays; 2 p.m. Sundays. \$27-\$47. 2951 Lyndale Ave. S., Minneapolis; 612-822-7063. **Through February 10 —BRAD RICHASON**

SUNDAY 1.13

BEER

DARK WEEK

FINNEGANS

Imperial Black Friday and the Darkest Day of the Year have come and gone this season. But winters are long in Minnesota, and there's no better way to get through the doldrums than with a malty, black-as-night beer. Finnegans is dedicating a full week to dark brew, kicking things off with a Smoked Baltic Porter on Sunday. Each day will have its own special tapping, with Dark Rage Milk Stout, Dark Chocolate Mint Stout, Scottish Stout, Spruce Tip Porter, and a bourbon barrel-aged Dead Irish Poet all on the schedule. Things wrap up on Saturday, January 19, with the release of Caorthannach Russian Imperial Stout, which will also be available in an aged version that has spent time in pinot noir and whiskey barrels. 817 Fifth Ave. S., Minneapolis; 612-454-0615. **Through January 19 —LOREN GREEN**

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10 MOVIES TO WATCH IN 2019

Scads of superheroes, sequels, and the end of *Star Wars*



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BY TONY LIBERA

The Lego Movie 2: The Second Part

FEBRUARY 8

Everything was awesome about 2014's *The Lego Movie*, so expectations are high for the sequel. Masterminds Phil Lord and Christopher Miller are coming fresh off the amazing *Spider-Man: Into the Spider-Verse*, and if that's any indication of where their skills are now, *The Lego Movie 2* could be something special.

How to Train Your Dragon: The Hidden World

FEBRUARY 22

The *How to Train Your Dragon* series has twice given us animated awesomeness since its debut in 2010. As the trilogy comes to a close, the only question is how many dragon-size tears will be shed.

Captain Marvel

MARCH 8

We've been waiting a long time for Captain Marvel to enter the Avengers fray. With her own feature and an *Endgame* cameo in 2019, the future of the Marvel Cinematic Universe is both female and badass.

Us

MARCH 15

Get Out was an undeniable masterpiece, and Jordan Peele shows no signs of slowing down. The second of five "social thrillers" Peele has brewing, *Us* could cement the writer-director as one of the most interesting minds making movies today.

Avengers: Endgame

APRIL 26

The first stage of Marvel's impressive multi-movie masterpiece comes to a close with *Avengers: Endgame*. It's anybody's guess how our heroes will undo Thanos' *Infinity War* snap, but it's sure to be one spectacular ending.

Pokémon: Detective Pikachu

MAY 10

Casting Ryan Reynolds as Pikachu seemed like a weird choice, but early looks suggest that the Pokémon company's entry into live-action movies just might work.

Spider-Man: Far From Home

JULY 5

Yes, it's another Marvel movie, but face it: They're killing it. *Spider-Man: Homecoming*

was a wonderful return to form for the beloved wall-crawler, and Tom Holland is the perfect Peter Parker to carry this franchise. Don't @ me, Tobey-heads.

Once Upon a Time in Hollywood

JULY 26

Quentin Tarantino's ninth film circles around a pair of actors and the infamous 1969 Manson family murders. With Leonardo DiCaprio, Brad Pitt, and Margot Robbie leading the cast, *Once Upon a Time in Hollywood* could be a big rebound from the just okay *The Hatefule Eight*.

IT: Chapter Two

SEPTEMBER 6

Stephen King adaptations are very hit-or-miss, but 2017's *It* was a solid overall movie with some great scares. I can't wait for Bill Skarsgård to haunt my dreams again.

Star Wars: Episode IX

DECEMBER 20

Whether you loved or hated *The Last Jedi*, there's no question that the ninth and final installment of the original saga will be a momentous moviegoing occasion. **CF**

THEATER

TWELFTH NIGHT

Orchard Theater's production is pure joy



MATT MUROYA

BY JAY GABLER

January is typically a Very Serious Time for theater. After several weeks of frothy holiday fare, companies often cater to their most dedicated audiences with rarely seen classics or challenging new works. The Orchard Theater Collective is taking a different approach, keeping the froth flowing to warm these winter weeks.

The subterranean Glanton Theater at Calvary Baptist Church, just off Eat Street, feels cozy and festive for the young company's production of *Twelfth Night*. (It's still seasonally appropriate: The eponymous evening marks Epiphany, the official end of the Christmas season.) Cabaret tables are arranged under strings of lights and decorations; to ensure there's something to put on those tables, each ticket holder gets snacks and drink tickets.

Lush up your Shakespeare? It might sound like bribery, but happily there's no need for that: This frolicsome production would be well worth the price of admission even without the party favors. It's one of those shows where the actors are clearly enjoying themselves so much that the atmosphere becomes contagious. That's all the more so because the action unfolds all around the audience, with actors running around the room and ducking behind tables.

Part of the fun is the show's pop-music chestnuts. It's an adapted version of Sister Sledge's "We Are Family" that establishes the divergent fates of twin siblings Viola (Anna Leverett) and Sebastian (Corey DiNardo).

Shipwrecked and believing her brother to be drowned, Viola dresses as a man to take

TWELFTH NIGHT

Calvary Baptist Church
2608 Blaisdell Ave., Minneapolis
Through Jan. 19; orchardtheatercollective.org

a job with Duke Orsino (Kevin Fanshaw), who's pining with pointedly unrequited longing for Olivia (Shae Palic). The latter, instead, takes a fancy for Viola's "Cesario," while Viola falls for her boss. Meanwhile, supporting characters conspire to fool the pompous Malvolio (Ben Shaw) into thinking Olivia secretly loves him, awaiting only the sign of ludicrous yellow stockings to be assured that her feelings are reciprocated.

Co-directors Craig Johnson and Damian Leverett have cast for chemistry, and there's constant combustion as the plot goes through its silly paces. The actors bring out Shakespeare's randy references without the kind of awkwardly obvious gestures that say, "You're getting this, right?" Jorie Kosel's colorful costumes are supplemented by props pulled from an onstage trunk, lending the 417-year-old play a fresh sense of spontaneity.

Palic is a riot as Olivia, whose state of mourning can't quench the fire that leaps in her loins when she gets a glimpse of the mustachioed Viola. At her side, Shaw delivers a masterclass as Malvolio, making the gullible character so outrageously entertaining that Friday night's audience started spontaneously applauding at the end of his scenes. Anna Leverett grounds the proceedings with Viola, touchingly sincere but a game comic foil.

This *Twelfth Night* is a spirited celebration, a spark of hope and life in a very dark season. **C**

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FEB 22..... WARRANT
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MARCH 9..... WINGER and LITA FORD
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PATRIECE STANDBERRY

25, ASSEMBLY AND YOUTUBER

What are you wearing?

8|GHTH DSTRKT windbreaker suit, and red, white, and blue Nike Penny Hardaways.

Describe your style:

Comfy, sporty, and bold.

Who's your current style crush?

Teyana Taylor; she's the flyest.

What's your go-to outfit that makes you feel confident?

High-waisted jeans, a dope graphic tee, an oversized jacket, and big gold hoops.



KIAH ZELLNER-SMITH

26, VIDEO EDITOR AND SOCIAL MEDIA MANAGER

What are you wearing?

Doc Martens boots, Target pants and purse, H&M coat, Michael Jordan T-shirt stolen from baby sister.

Describe your style:

Earth toned, XXL, and always cozy.

Who's your current style crush?

@wuzg00d on Instagram, hands-down.

What's your go-to outfit that makes you feel confident?

A Canadian tuxedo.



AMEEN TAAHIR

21, ARTIST, MUSICIAN, ENTREPRENEUR

What are you wearing?

Goodfellow & Co hat, Duluth Trading Co. sweater, jogger style pants from Steve's Jeans, and shoes by Guess. The necklaces I created myself.

Describe your style:

Unique, comfortable, sexy, and affordable. I like Afro-futurism, punk, the '90s, classy gentlemen style, and so forth.

Who's your current style crush?

Erykah Badu.

What are your style goals for 2019?

To turn my swag on right when I hop out of bed.



KATIE MCMASTER

18, MODEL

What are you wearing?

Off-White hoodie and bag, I.A.M.GIA pants, Nike Air Force Ones.

Describe your style:

Mostly street style. I like mixing high-end pieces with more casual ones.

Who's your current style crush?

Nick Cartwright (@lastnight4ever).

What's your go-to outfit that makes you feel confident?

I'm obsessed with bold pants, so a pair of those with a tight top, lots of layered necklaces, and my Chanel sneakers.

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Short Film Competition

Friday, Jan. 25 || 8 pm
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Wednesday, Jan. 30 || 7 pm
Dave Eggars & Mokhtar Alkhanshali: The Monk of Mokha LIVE

CINEMA

Thursday, Jan. 10 || 7:30 pm
Pulp Fiction (1994)

Matinee
Saturday, Jan. 12 || 1 pm
Ferris Bueller's Day Off (1986)

Thursday, Jan. 17 || 7:30 pm
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KATIE CANNON

LOVE'S LABOR

Vicky Emerson's *Steady Heart* suggests Facebook might be good for something after all

BY JERARD FAGERBERG

Vicky Emerson is full-eyed and alive with caffeine, bustling with the purpose of a mother gathering her children for church. She de-scarfs and seats herself, here to say, resolutely, what she's meant to all this time.

"There was a little bit of 'fuck it,' but I wasn't fueled by spite," she says of her decision to self-produce her fourth full-length, *Steady Heart*. "I was fueled by curiosity and growth."

A tenured studio junkie, Emerson decided to take the reins herself for the first time after reflecting on the #MeToo and #TimesUp movements rippling through popular culture. "I thought back to points in my career where I didn't speak up," Emerson says, alight in the vintage lamps of Diamonds Coffee Shoppe. "I looked around, and I was like, 'Where are all the women producers?' I was confident enough in

the arrangements of the songs, and I was comfortable enough in a studio setting, so we went to Wild Sound [Recording Studio], and we did it."

Steady Heart follows a two-year layoff from writing, and Emerson wanted to arrive at the studio prepared. On the advice of her fellow songwriter (and the Home Fires bandmate) Sarah Morris, she joined a songwriting group on Facebook that challenged her to write, record, and release a full song in only a week based on one-word prompts, an uncomfortable but ultimately rewarding process.

"It gave me added confidence to trust myself, my instincts," Emerson says. "I feel really close to this record in a way that I haven't with other projects."

Steady Heart is an album about love. But it's not sweet or winsome—its songs explore love's durability in the face of daily erosion. Opening ballad "In the

Pines" may be an almost naive benediction, but soon after that the trials begin. On the fiddle-driven "Good Enough," Emerson apologizes for those days when her reservoir of patience runs dry. "My heart feels like a stone today," she sings, before lamenting, "I get mad, throw my words around" and admitting how her mistakes make her feel like "a damn fool." It's a song that makes amends without seeking forgiveness.

"My husband travels a lot, so a lot of times, I'll be solo parenting," Emerson says. "I hang pretty tough, but by the time he's about to come home, I'm weary. My nerves are starting to get frayed. If I lose my temper, it's hard."

Emerson wrote the title track to *Steady Heart* as a love letter to her husband, but it hardly idealizes their 10-year marriage. Emerson paints their love as a labor, with each partner's shoulder pressed to the plow, persevering through troubles like those "Good Enough" presents. She offers persistence, not perfection.

"It's about loving somebody and also recognizing when they need help," she says. "That can be a tough thing in a relationship."

Emerson's husband first heard "Steady Heart" was when she serenaded him with it at her surprise 40th birthday party in 2017. She hadn't yet written any other

VICKY EMERSON

Aster Café in Minneapolis
Saturday, January 12

material for the record, but the experience crystalized *Steady Heart*'s eventual message for her.

"It was this super sweet moment, very tender," she recalls. "I held that memory with me as I traveled through trying to flesh out the other songs."

Steady Heart matches these moments of warmth with dispatches from the darker pits of love. On "Stone Cold," written from the Facebook group's prompt of "barren," Emerson makes full use of her husky low register, singing like she's on the verge of spitting in disgust. It's here that the tamped-down frustrations with the music industry and the simmering rage from "Good Enough" achieve catharsis. In a fiery spaghetti-western revenge fantasy, Emerson demands recompense for every injustice she's suffered as a musician, woman, and parent.

"Headed dead south, you'll never find me," Emerson growls. "There's only so much a woman can take before she breaks."

Emerson's greasy re-imagining of Crystal Gayle's 1977 hit "Don't It Make My Brown Eyes Blue" exhibits the same vengeful wherewithal. Where Gayle's original is a fatalist country-pop elegy, Emerson slows it down into Tom Waits-y freak-jazz experiment. Emerson is very deliberate in her assertion that if you mess with her, woe is you.

"She says, 'I didn't mean to treat ya bad,' but she did. She did all that," Emerson says of Gayle's song. "And she was like, 'So what?' So I was like, 'let's put a lot of 'so what?' in that song.'"

Emerson has lived and loved long enough to know the necessity of a "so what?" attitude, and *Steady Heart* is the record of a woman who no longer has to imagine love one way and live it another. There are no deceptions, only the clear-eyed truth of a songwriter emboldened by the totality of her vision.

Steady Heart is an album that examines how love, at its best and most productive, wanes and waffles. Love grows just as strongly in the dark as it does in the light. That is the steadiness it provides—that somehow, regardless, it persists.

"Love is beautiful, but it can also be really messy and hurtful and hard," Emerson says. "That's what leads you through love. It's not always great."

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MUSIC CRITICS' PICKS

ANDREW BRODER & PEOPLE

TURF CLUB, WEDNESDAY 1.9
Once again, Fog frontman and all-around Minneapolis music mainstay Andrew Broder has a January residency at the Turf, with proceeds from this year's series of shows benefiting the Franklin Hiawatha Encampment, the Vermont nonprofit One Tree Planted, and other worthy causes. This week's "people" include the Justin Vernon/Aaron Dessner collaboration Big Red Machine, Naeem, DJ Keezy, and "special surprise guests." 21+. 7 p.m. \$10/\$12. 1601 University Ave. W., St. Paul; 651-647-0486. —MICHAEL MADDEN

KALEEM THE DREAM

7TH ST ENTRY, THURSDAY 1.10
Kaleem the Dream is a St. Paul talent to watch in 2019. Kaleem's two EPs from last year, the P. Soul-produced *Good Writtens* and the freestyle-packed *Bruce Leem Vol. 1*, showcased the proud 651 representer's instinctive songcraft and technical skill. The Cities may still be sleeping on Kaleem, but he seems to be just one more solid release away from a breakthrough. With Destiny Roberts, Aubrey King, Tomorrow Genius, and more. 18+. 9 p.m. \$10/\$15. 701 First Ave. N., Minneapolis; 612-338-8388. —MICHAEL MADDEN

THE VON TRAMPS

7TH ST. ENTRY, MONDAY 1.14
The word "quiet" might be used to describe Minneapolis band the Von Tramps' debut album, last year's *The Future Is Female*, in the sense that it was unjustly overlooked upon release. In terms of musical impact and volume? Not so much. Produced by the Ataris' Dustin Phillips, the explosive album, which included a reworking of Dolly Parton's "Jolene" titled "Beg Your Parton," presented powerhouse lead singer Jenna Enemy and co. as one of the most anthemic acts on the local punk scene. With Theyself, Of the Orchard, and Stain the Mind. 18+. 7 p.m. \$5. 701 First Ave. N., Minneapolis; 612-338-8388. —MICHAEL MADDEN

LAURA GIBSON

7TH ST. ENTRY, TUESDAY 1.15
Musical progression and personal reflection define small-town Oregon-bred singer-songwriter Laura Gibson's fifth album, *October's Goners*. Partly inspired by the death of Gibson's father when she was 14, the record follows her recently earned MFA in creative writing and contains some of her most literary lyricism yet, and though some of it's raw and plainly acoustic guitar-based, it ultimately feels more epic than intimate thanks to its big arrangements, including swooping strings. With Stelth Ulvang. 18+. 7 p.m. \$12/\$14. 701 First Ave. N., Minneapolis; 612-338-8388. —MICHAEL MADDEN

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FREE WILL ASTROLOGY

>> By Rob Brezsny

♈ ARIES (March 21-April 19): Computer-generated special effects used in the 1993 film *Jurassic Park* may seem modest to us now. But at the time they were revolutionary. Inspired by the new possibilities revealed, filmmakers like Stanley Kubrick, George Lucas, and Peter Jackson launched new projects they had previously thought to be beyond their ability to create. In 2019, I urge you to go in quest of your personal equivalent of *Jurassic Park*'s pioneering breakthroughs. According to my analysis of the astrological omens, you may be able to find help and resources that enable you to get more serious about seemingly unfeasible or impractical dreams.

♉ TAURUS (April 20-May 20): I'm a big proponent of authenticity. I almost always advise you to be yourself with bold candor and unapologetic panache. Speak the truth about your deepest values and clearest perceptions. Be an expert about what really moves you, and devote yourself passionately to your relationships with what really moves you. But there is one exception to this approach. Sometimes it's wise to employ the "fake it until you make it" strategy: to pretend you are what you want to be with such conviction that you ultimately become what you want to be. I suspect now is one of those times for you.

♊ GEMINI (May 21-June 20): The students' dining hall at Michigan State University serves gobs of mayonnaise. But in late 2016, a problem arose when 1,250 gallons of the stuff became rancid. Rather than simply throw it away, the school's sustainability officer came up with a brilliant solution: load it into a machine called an anaerobic digester, which turns biodegradable waste into energy. Problem solved! The transformed rot provided electricity for parts of the campus. I recommend you regard this story as a metaphor for your own use. Is there anything in your life that has begun to decay or lose its usefulness? If so, can you convert it into a source of power?

♋ CANCER (June 21-July 22): If you grow vegetables, fruits, and grains on an acre of land, you can feed 12 people. If you use that acre to raise meat-producing animals, you'll feed at most four people. But to produce the meat, you'll need at least four times more water and 20 times more electric power than you would if you grew the plants. I offer this as a useful metaphor for you to consider in the coming months. According to my analysis of the astrological omens, you should prioritize efficiency and value. What will provide you with the most bang for your buck? What's the wisest use of your resources?

♌ LEO (July 23-Aug. 22): Modern kids don't spend much time playing outside. They have fun in natural environments only half as often as their parents did while growing up. In fact, the average child spends less time in the open air than prison inmates. And today's unjailed adults get even less exposure to the elements. But I hope you will avoid that fate in 2019. According to my astrological estimates, you need to allocate more than the usual amount of time to feeling the sun and wind and sky. Not just because it's key to your physical health, but also because many of your best ideas and decisions are likely to emerge while you're outdoors.

♍ VIRGO (Aug. 23-Sept. 22): NASA landed its robotic explorer Opportunity on Mars in January of 2004. The craft's mission, which was supposed to last for 92 days, began by taking photos and collecting soil samples. More than 14 years later, the hardy machine was still in operation, continuing to send data back to Earth. It far outlived its designed lifespan. I foresee you being able to generate a comparable marvel in 2019, Virgo: a stalwart resource or influence or situation that will have more staying power than you could imagine. What could it be?

♎ LIBRA (Sept. 23-Oct. 22): In 1557, Welsh mathematician Robert Recorde invented the equals sign: =. Historical records don't tell us when he was born, so we don't know his astrological sign. But I'm guessing he was a Libra. Is there any tribe more skillful at finding correlations, establishing equivalencies, and creating reciprocity? In all the zodiac, who is best at crafting righteous proportions and uniting apparent opposites? Who is the genius of balance? In the coming months, my friend, I suspect you will be even more adept at these fine arts than you usually are.

♏ SCORPIO (Oct. 23-Nov. 21): There's a modest, one-story office building at 1209 North Orange Street in Wilmington, Delaware. More than 285,000 businesses from all over the U.S. claim it as their address. Why? Because the state of Delaware has advantageous tax laws that enable those businesses to save massive amounts of money. Other buildings in Delaware house thousands of additional corporations. It's all legal. No one gets in trouble for it. I bring this to your attention in the hope of inspiring you to hunt for comparable situations: ethical loopholes and workarounds that will provide you with extra benefits and advantages.

♐ SAGITTARIUS (Nov. 22-Dec. 21): People in the Solomon Islands buy many goods and services with regular currency, but also use other symbols of worth to pay for important cultural events like staging weddings and settling disputes and expressing apologies. These alternate forms of currency include the teeth of flying foxes, which are the local species of bat. In that spirit, and in accordance with current astrological omens, I'd love to see you expand your sense of what constitutes your wealth. In addition to material possessions and funds in the bank, what else makes you valuable? In what other ways do you measure your potency, your vitality, your merit? It's a favorable time to take inventory.

♑ CAPRICORN (Dec. 22-Jan. 19): In 1984, singer-songwriter John Fogerty released a new album whose lead single was "The Old Man Down the Road." It sold well. But trouble arose soon afterward when Fogerty's former record company sued him in court, claiming he stole the idea for "The Old Man Down the Road" from "Run Through the Jungle." That was a tune Fogerty himself had written and recorded in 1970 while playing with the band Creedence Clearwater Revival. The legal process took a while, but he was ultimately vindicated. No, the courts declared, he didn't plagiarize himself, even though there were some similarities between the two songs. In this spirit, I authorize you to borrow from a good thing you did in the past as you create a new good thing in the future. There'll be no hell to pay if you engage in a bit of self-plagiarism.

♒ AQUARIUS (Jan. 20-Feb. 18): Rudyard Kipling's *The Jungle Book* is a collection of fables that take place in India. Three movies have been made based on it. All of them portray the giant talking snake named Kaa as an adversary to the hero Mowgli. But in Kipling's original stories, Kaa is a benevolent ally and teacher. I bring this to your attention to provide context for a certain situation in your life. Is there an influence with a metaphorical resemblance to Kaa: misinterpreted by some people, but actually quite supportive and nourishing to you? If so, I suggest you intensify your appreciation for it.

♓ PISCES (Feb. 19-March 20): Virginia Woolf thought that her Piscean lover Vita Sackville-West was a decent writer, but a bit too fluid and effortless. Self-expression was so natural to Sackville-West that she didn't work hard enough to hone her craft and discipline her flow. In a letter, Woolf wrote, "I think there are odder, deeper, more angular thoughts in your mind than you have yet let come out." I invite you to meditate on the possibility that Woolf's advice might be useful in 2019. Is there anything in your skill set that comes so easily that you haven't fully ripened it? If so, develop it with more focused intention.

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POSITIONS OF SUPPORT
BY BRENDAN EMMETT QUIGLEY

Across

- 1

Apple texting app
- 8

1900 Joseph Conrad novel
- 14

Showers with compliments
- 15

Portugal's peninsula
- 16

“Skinny Legs And All” author
- 17

“Chill, man, chill!”
- 18

“To a” poem
- 19

Dictator’s act
- 21

Cry of pain
- 22

“Billy Budd” captain

- 49

Ward of the screen
- 51

“The BFG” author
- 55

Sign of healing
- 57

Loud noises
- 59

Necklace with petals
- 60

Ozzy's wife
- 62

Sickened
- 64

Candy sold as four bars
- 65

With ease, as some victories
- 66

#Resist refrain
- 67

Gets in one's sights

- 29

Places of refuge
- 31

Gov't. security
- 33

Done with
- 34

Dinghy or pontoon, e.g.
- 35

Clear one's name, say
- 36

“I caught you!”
- 39

“You caught me!”
- 40

Tear up
- 46

El día después de hoy
- 48

Winter jacket
- 50

Upper bound
- 52

What a crook might take
- 53

Very very
- 54

Rapper on the 2001 hit “Lady Marmalade”

Down

- 1

Kind of comedy
- 2

Wear down
- 3

Cavalier's weapon
- 4

Rel.
- 5

“Yeah, sure”
- 6

Cheerful and pleasant
- 7

Medium.com post
- 8

“Pod Save America” listener, likely
- 9

Follow to the letter
- 10

Military mission
- 11

Set some boundaries
- 12

Karen Pence's predecessor
- 13

Muslim teacher
- 20

Choral voices
- 23

“NBA Countdown” channel
- 25

Backup, say, on the cloud
- 27

Blackens, as some fish

B	E	S	T	O	W		S	P	H	E	R	E	S
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How do I tell my girlfriend she gets too wet?



Dan Savage

I'm a 40-year-old guy with a 30-year-old girlfriend. We've been together a year, and I can see a future with her. But there are problems. This girl comes after two minutes of stimulation, be it manual, oral, or penile. As someone who takes pride in my foreplay/pussy-eating abilities, this is a bummer. She gets wet to the point where all friction is lost during PIV and my boners don't last. It's like fucking a bowlful of jelly. Part of me is flattered that I get her off, but damn I miss a tight fit! (Her oral skills aren't great, either, so that's not an option, and anal is a no-go.) I love to fuck hard, and that's difficult when I'm sticking my dick into a frictionless void. Is there a way to decrease wetness? Help, please.

CAN'T LAST INSIDE TONIGHT

First things first: She's not doing anything wrong, CLIT, and neither are you—at least you're not doing anything wrong during sex. (When you sit down to write letters to advice columnists, on the other hand...) She can't help how much vaginal mucus she produces or how much vaginal sweating your foreplay/pussy-eating skills induce, any more than you can help how much pre-ejaculate you pump out. (Her wetness is a combo of vaginal mucus and vaginal sweating—not a derogatory expression, that's just the term for it.) And all that moisture is there for a good reason: It preps the vagina for penetration. In its absence, PIV can be extremely painful for the fuckee. So the last thing you want to do is dry your girlfriend up somehow.

Now here's something you are doing wrong: "It's like fucking a bowlful of jelly," "I miss a tight fit," "Her oral skills aren't great, either," "I'm sticking my dick into a frictionless void." You're going to need to have a conversation with your girlfriend about this, CLIT, you'll need to use your words, but you can't have that conversa-

tion—not a constructive one—until you can find some less denigrating, resentful, shame-heaping words.

Again, she's doing nothing wrong. She gets very wet when she's turned on. That's just how her body works. Too much lubrication makes it harder for you to get off. That's how your body works. And this presents a problem that you two need to work on together, but insults like "bowlful of jelly" and "frictionless void" are going to shut the conversation down and/or end the relationship. So try this instead: "I love how turned on you get, honey, and I love how wet you get. But it can make it difficult for me to come during PIV."

If you don't put her on the defensive—if you don't make her feel like shit about her pussy—you might be able to have a constructive conversation and come up with some possible PIV hacks. If there's a move (clitoral stimulation) or an event (her first orgasm) that really opens up the tap, CLIT, save that move or delay

that event until after you've climaxed or until after you've reached the point of orgasmic inevitability—if PIV isn't painful for her when she's a little less wet.

You can also experiment with different positions to find one

that provides you with a little more friction and doesn't hit her clit just so—perhaps doggy style—and then shift into a position that engages her clit when you're going to come. And there's no shame in pulling out and stroking yourself during intercourse before diving back in. Be constructive, get creative, and never again speak of her pussy like it's a defective home appliance, CLIT, and you might be able to solve this (pretty good) problem (to have).

She's doing
nothing wrong.
That's how her
body works.

mail@savagelove.net

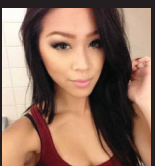
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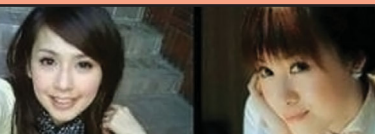


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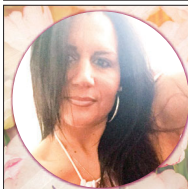
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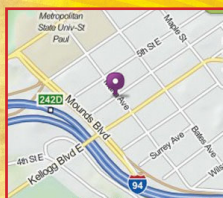


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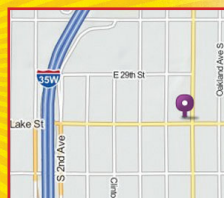
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